To Dom Bernard McElligott, President of the Society of St. Gregory

SECOND BOOK

of

SHORT ORGAN INTERLUDES

for

LITURGICAL USE

BY

DOM GREGORY MURRAY

O.S.B., M.A., F.R.C.O.

(Organist and Choirmaster of Downside Abbey)

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PREFACE

The welcome extended to the *First Book of Short Organ Interludes for Liturgical Use* has encouraged the writer in the belief that a similar collection might be of service. The plan and scope of this *Second Book* is identical with that of the *First Book*, from whose Preface the following remarks have been taken:—

No particular claim of originality is made for the Interludes in this book. Nevertheless, they are offered in an attempt to supply a need which has long been felt. Not a few organists experience some difficulty in improvising during the many short gaps they are asked to fill, especially at Holy Mass, yet there is a serious dearth of organ pieces suitable for this purpose. Those that exist are as a rule too long or in a style too far removed from the highest model of sacred music—the Gregorian Chant.

The present collection is made up of short pieces in all the more usual keys, and care has been taken to preserve as far as possible the restrained idiom of the Church's own melodies. While not all the Interludes are "modal" in the strictest sense of the word, they are all thoroughly imbued with a modal flavour.

Although written for an organ with pedals, the Interludes are printed on two staves and may easily be played on the key-board alone. In this case it will occasionally be found necessary to transpose the bass note to the octave above.

The speed at which the Interludes are to be played will depend largely upon the size of the church and the degree of power adopted by the organist. Perhaps the term *moderato* best reflects the composer's intentions. The tendency to play the Interludes too quickly must be avoided. In all cases the registration should be simple and the expression without violent contrast.

Most of the Interludes are in the form A - B - A. That is to say: the first section (A) is followed (after a double-bar) by a subsidiary section (B), after which the first section (A) is to be repeated. This plan enables the organist to play (and, if necessary, to repeat) *the first section alone*, should time not allow the whole Interlude to be played.

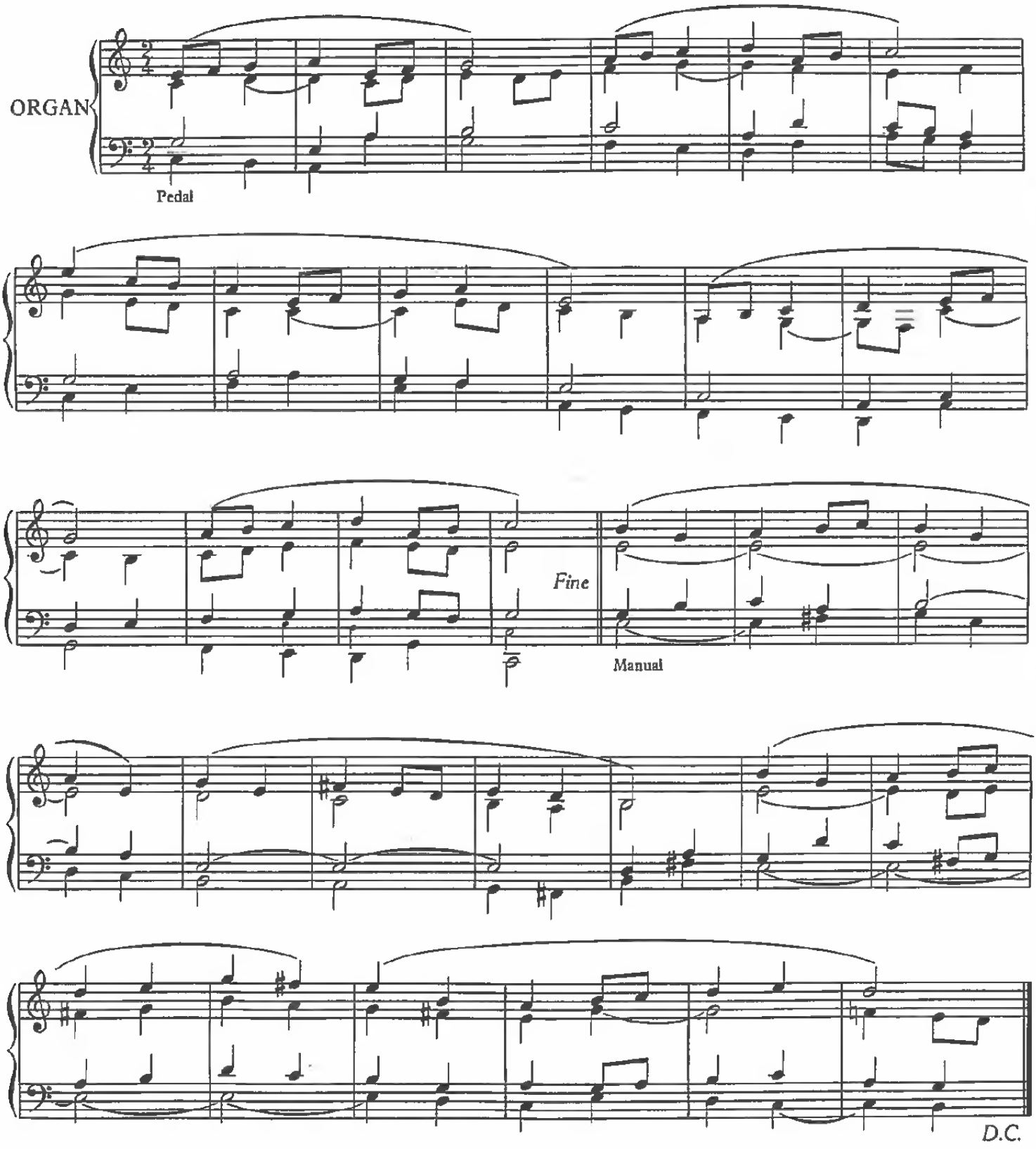
Finally, most of the Interludes may be transposed to different keys merely by substituting new key-signatures and different accidentals where these occur. Instructions for this procedure are given in foot-notes to the Interludes in question.

Downside Abbey, Feast of St. Gregory,
March 12th. 1937

A. Gregory Murray

INTERLUDE XV.

Dom GREGORY MURRAY



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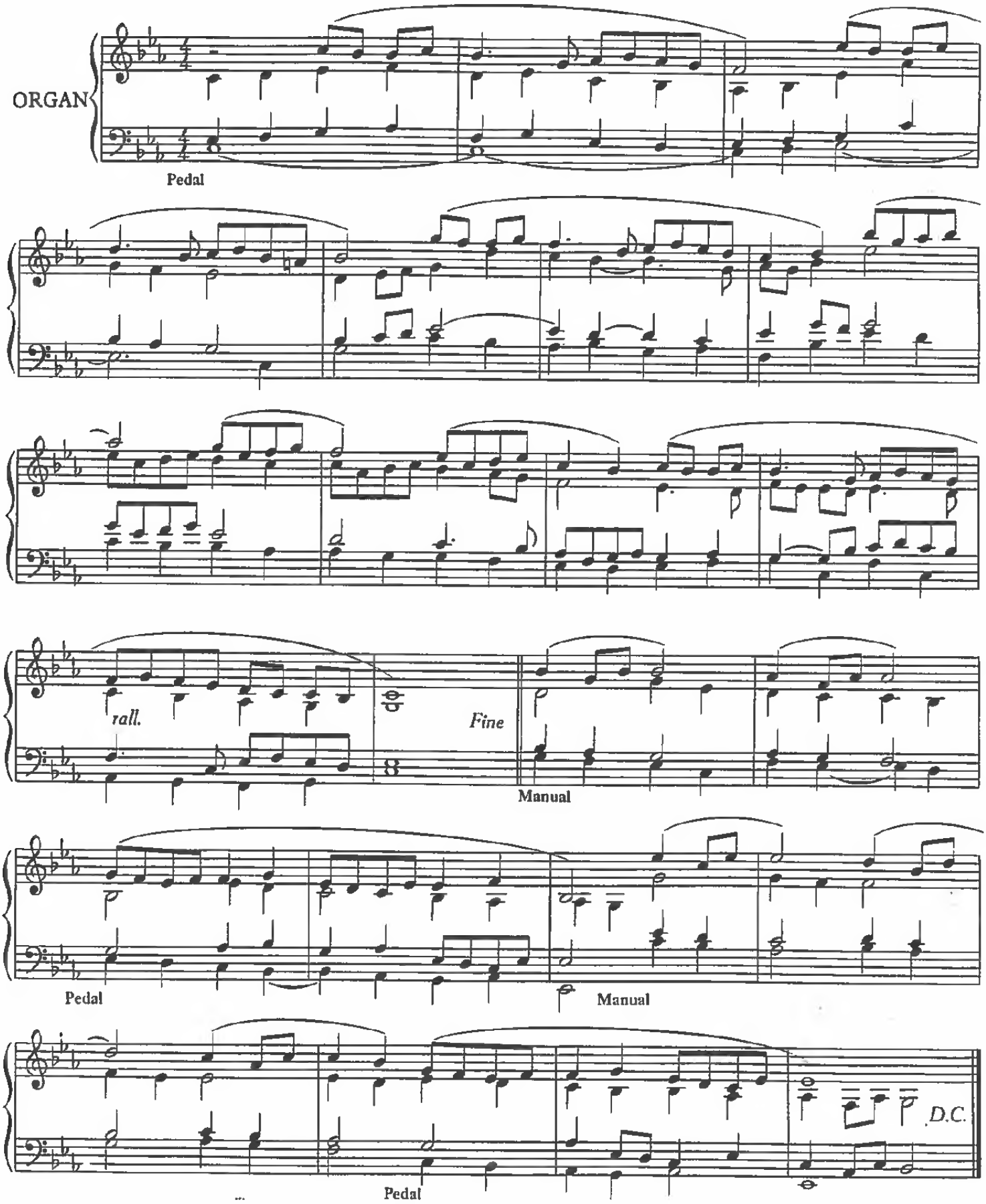
INTERLUDE XVI.

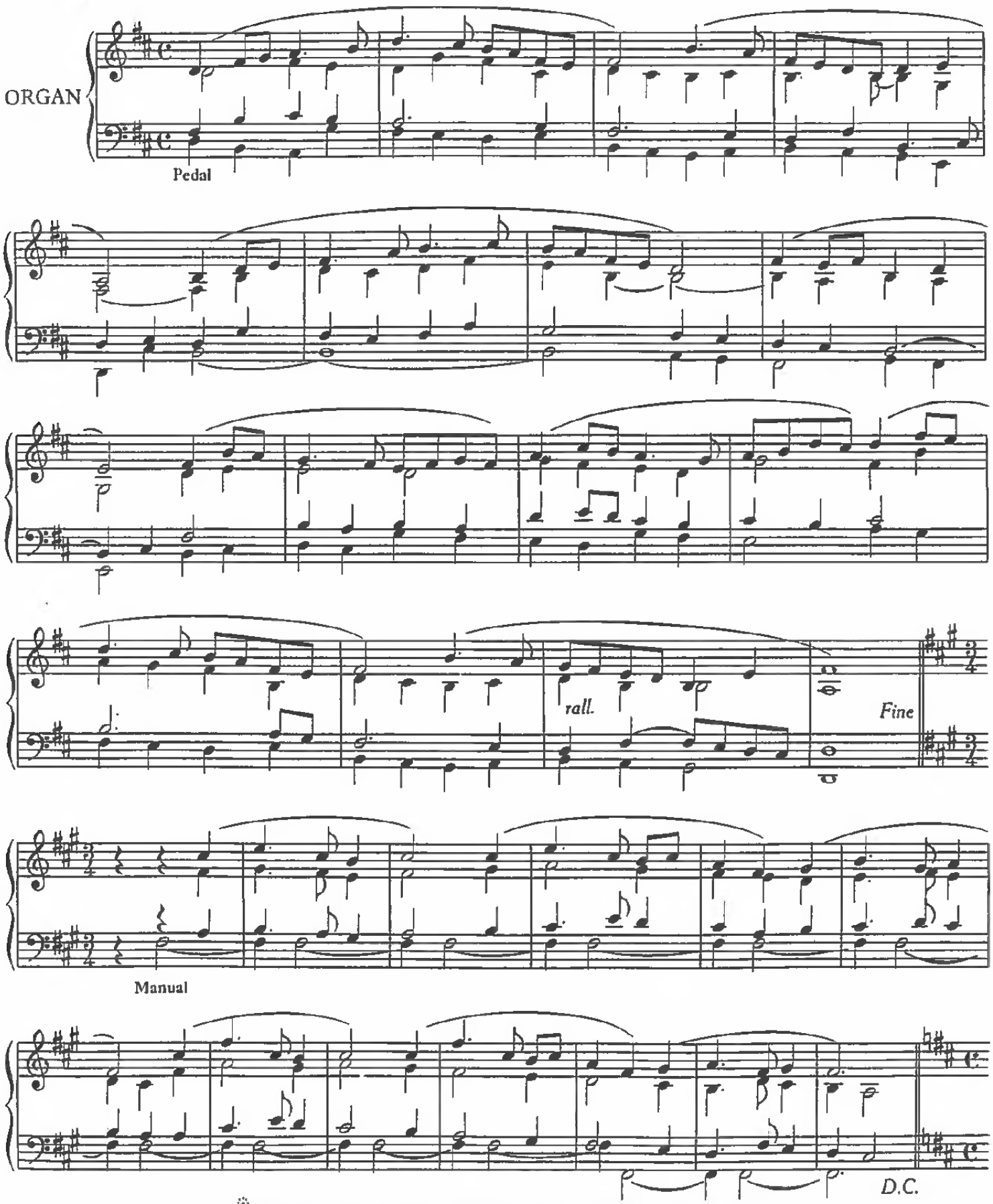
(on the Hymn "Gloria, laus")

Dom GREGORY MURRAY



(on the "Alma Redemptoris Mater")

Dom GREGORY MURRAY

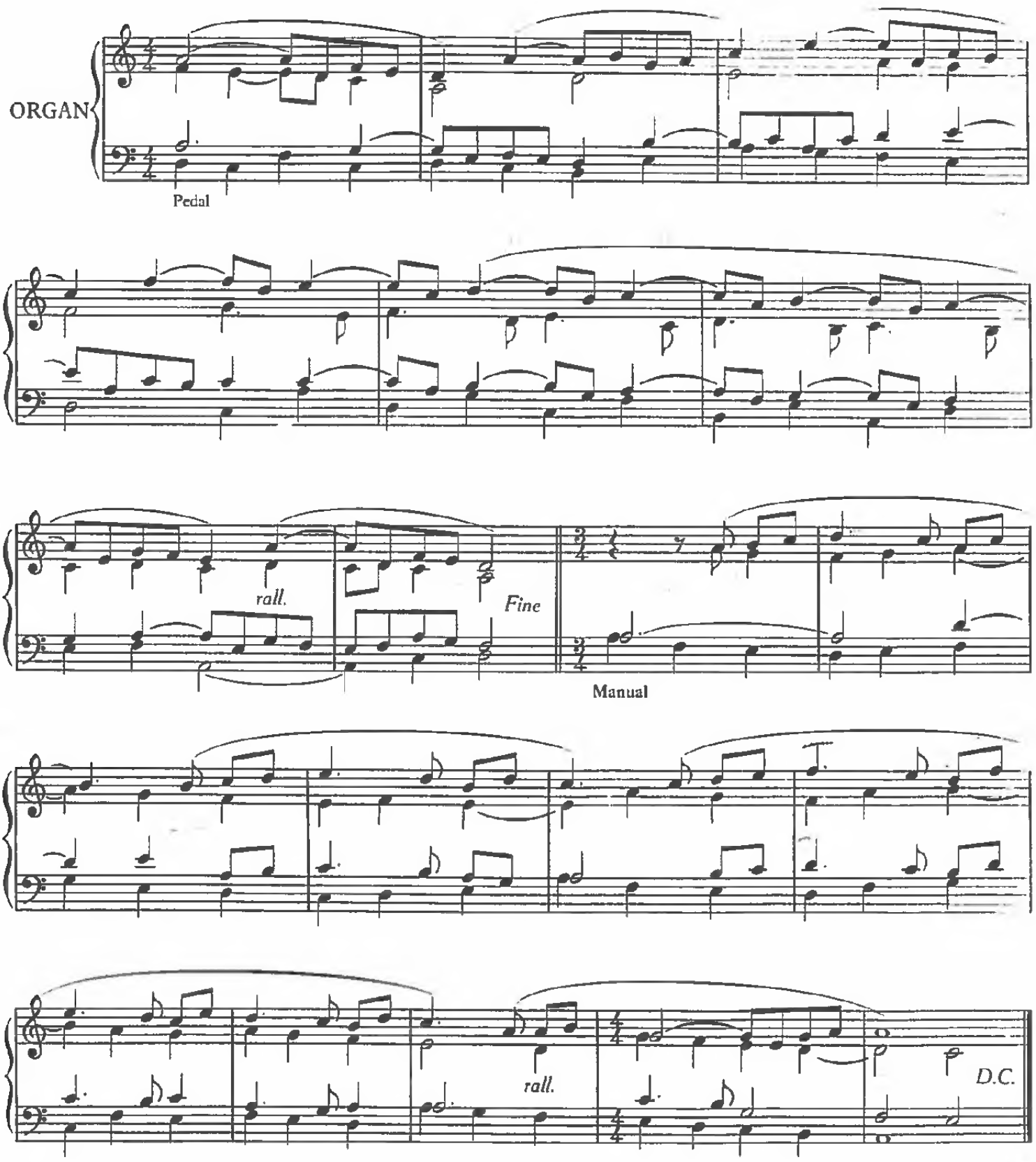


*This Interlude may be played a semitone lower by substituting the key-signature of five flats for the first section and four flats for the second.

INTERLUDE XVIII.

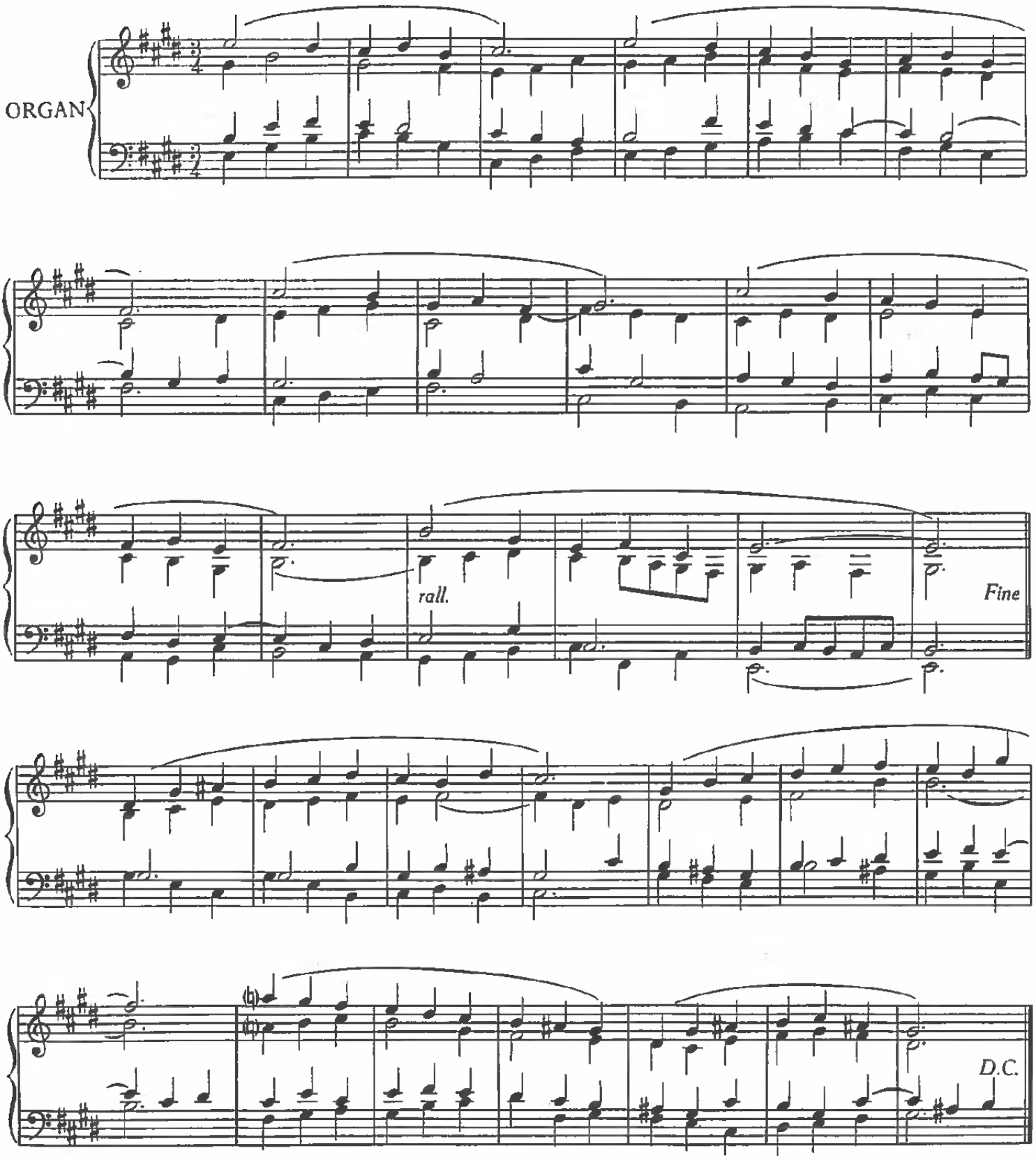
(on the Hymn "Jesu, dulcis memoria")

Dom GREGORY MURRAY



INTERLUDE XIX.

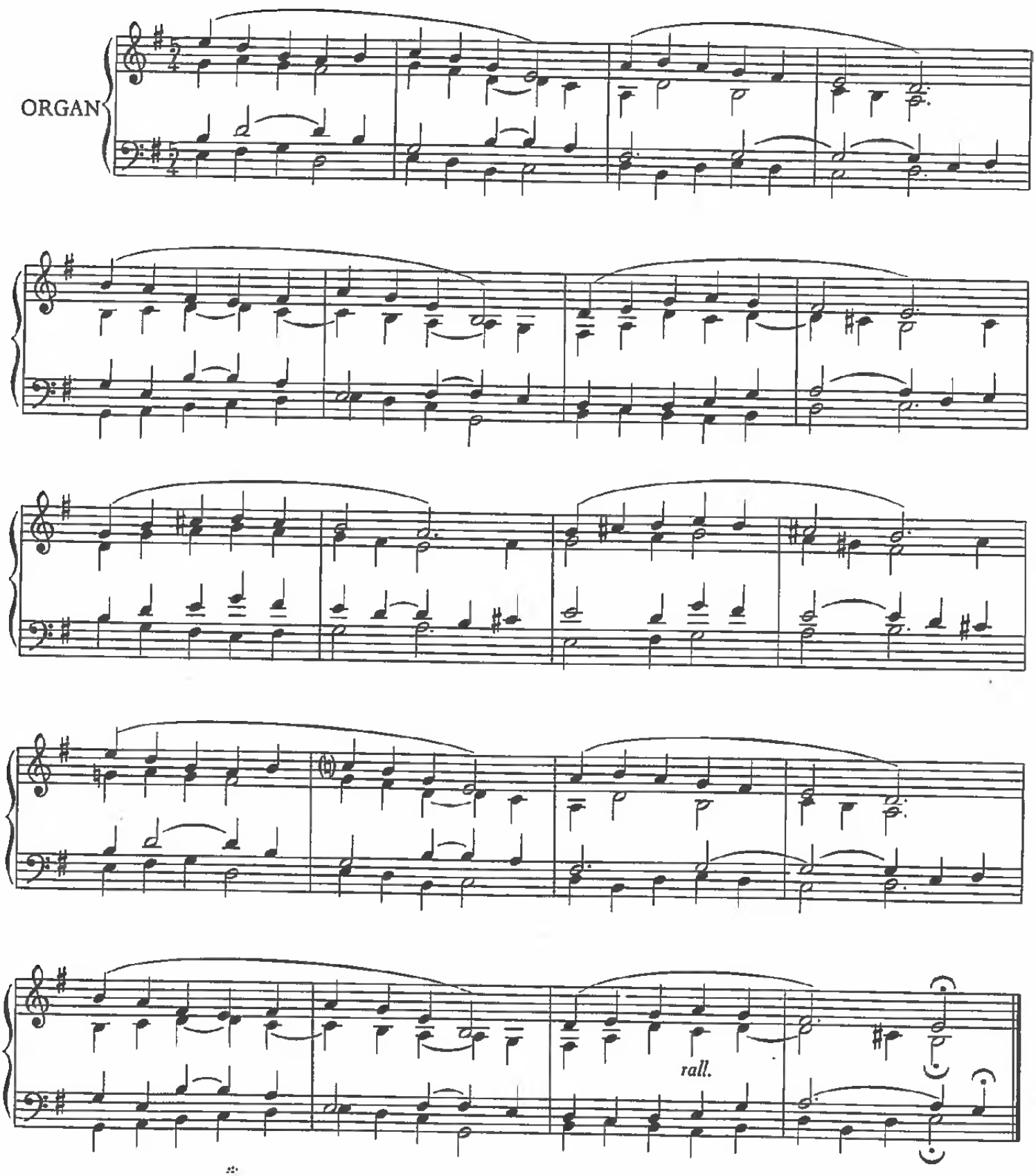
Dom GREGORY MURRAY



* This Interlude may be played a semitone lower by substituting the key-signature of three flats and by reading A♮ for A♯ and A♭ for A♮ in the second section.

INTERLUDE XX.

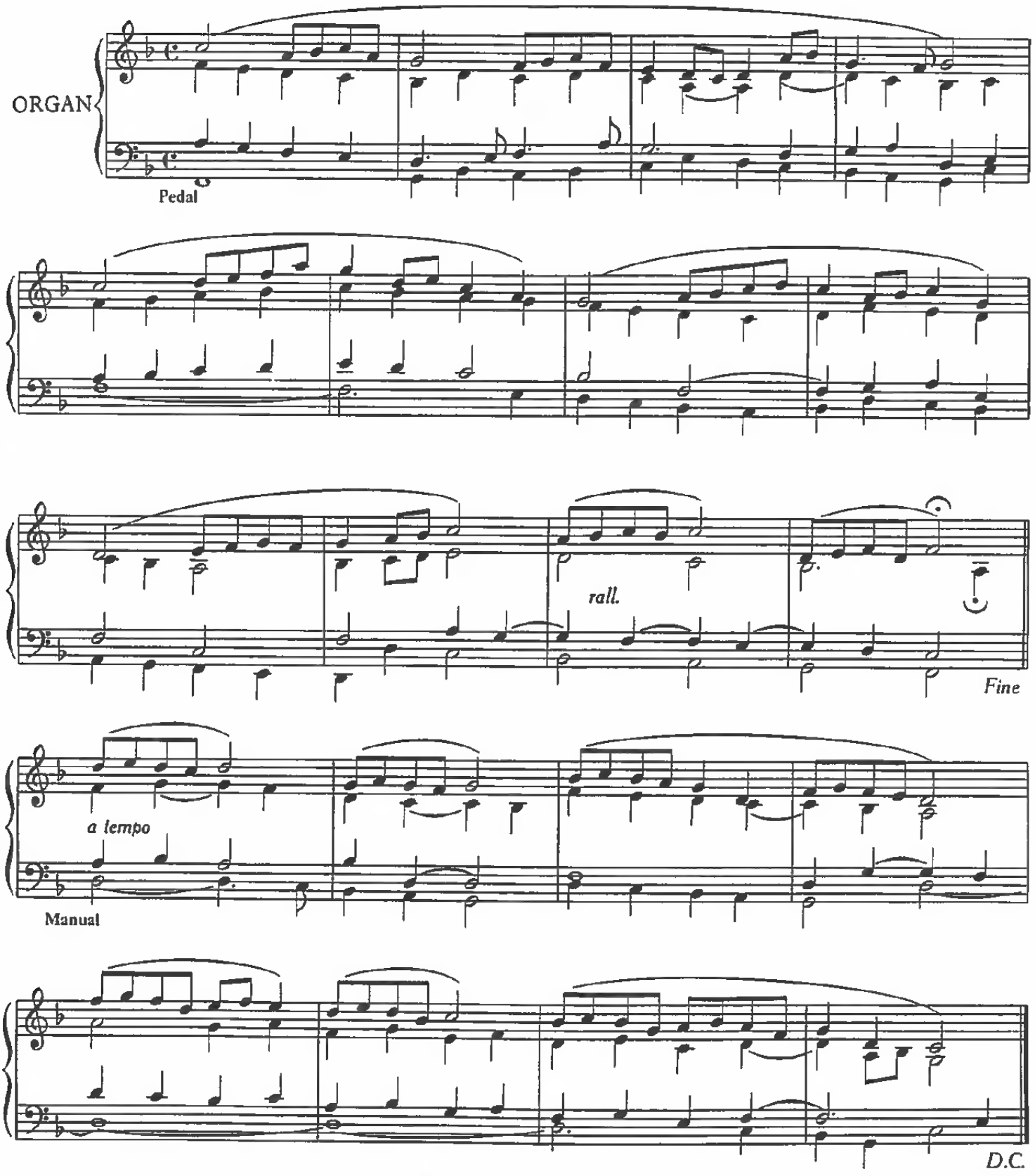
Dom GREGORY MURRAY



INTERLUDE XXI.

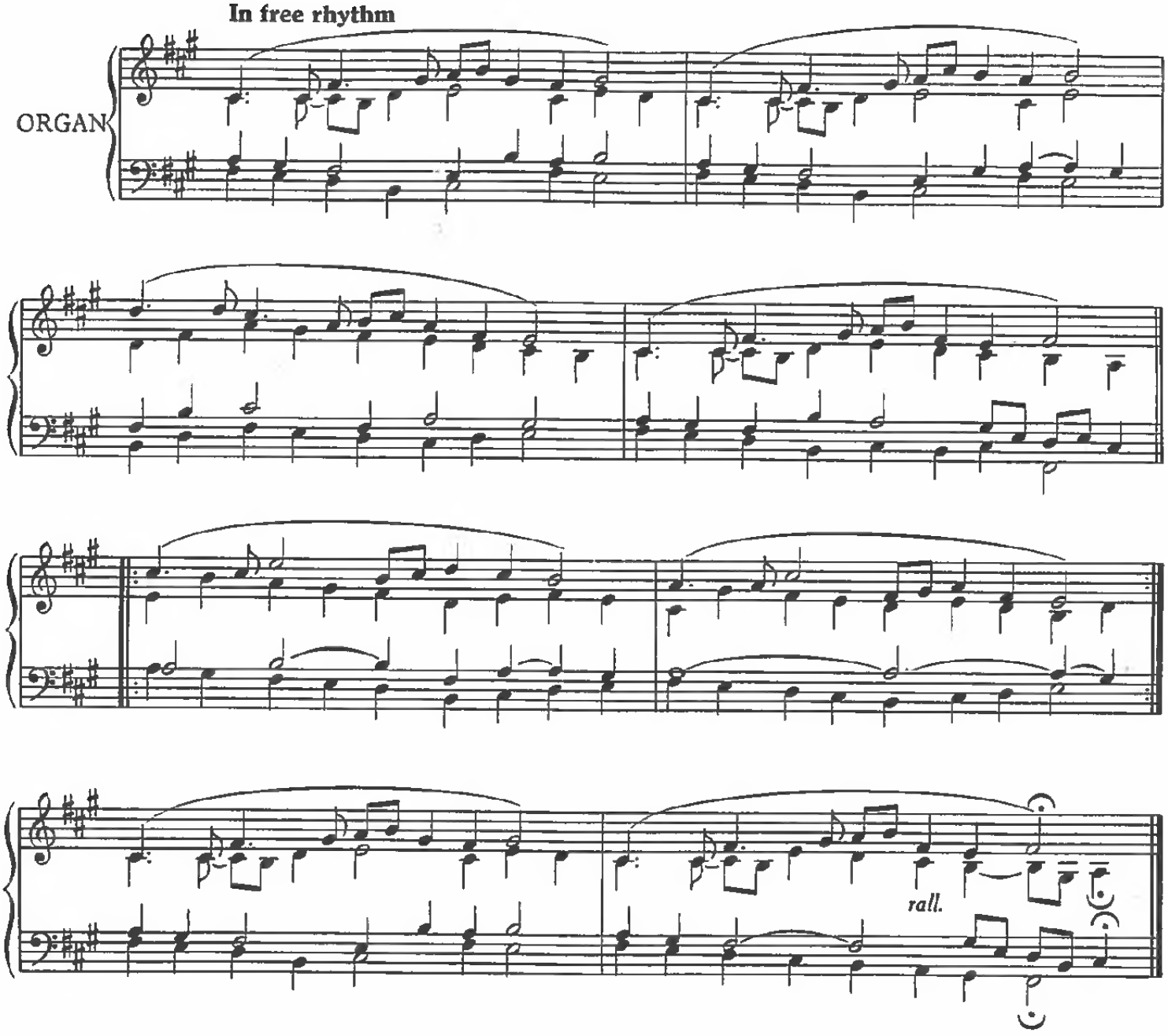
(on the "Anima Christi")

Dom GREGORY MURRAY



INTERLUDE XXII.*

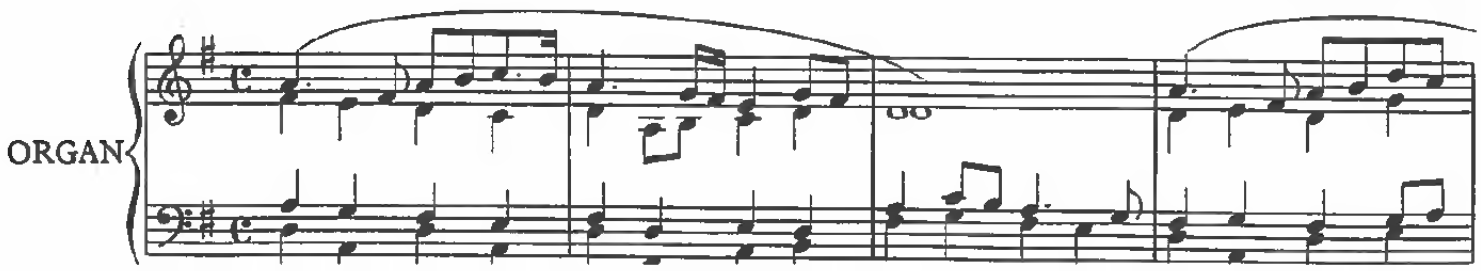
Dom GREGORY MURRAY

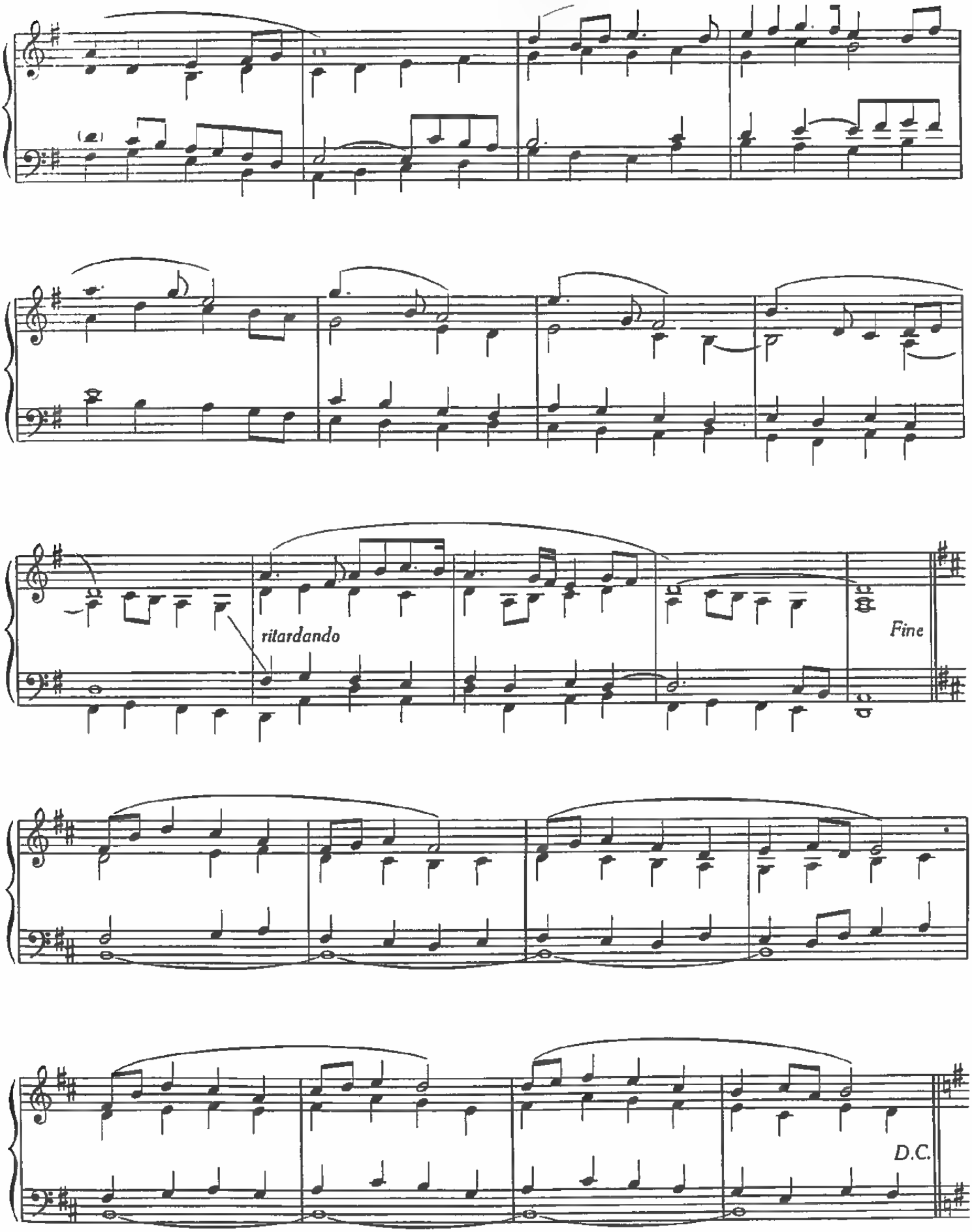


INTERLUDE XXIII.*

(on the Antiphon "Proprio Filio suo")

Dom GREGORY MURRAY

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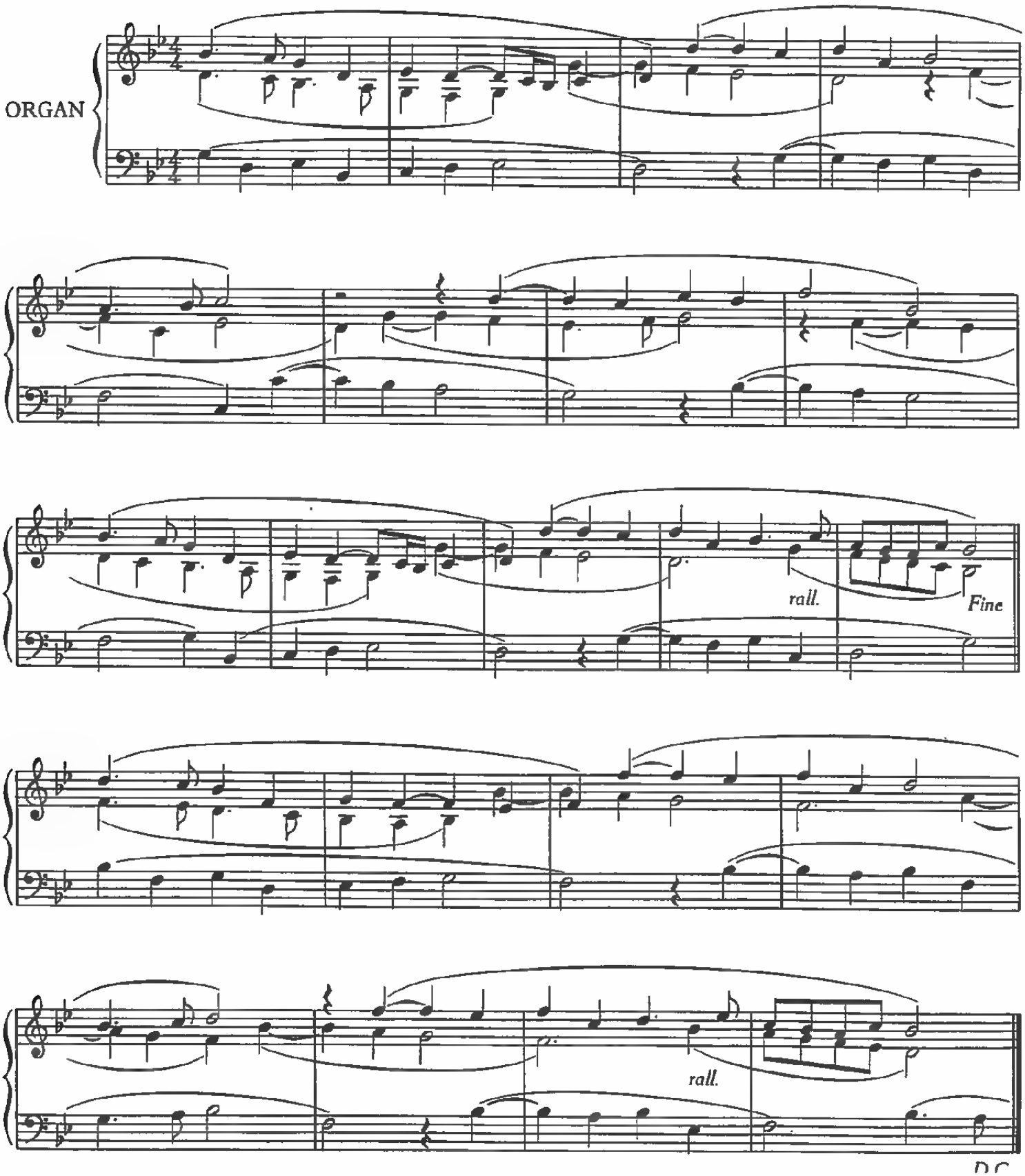
D.C.

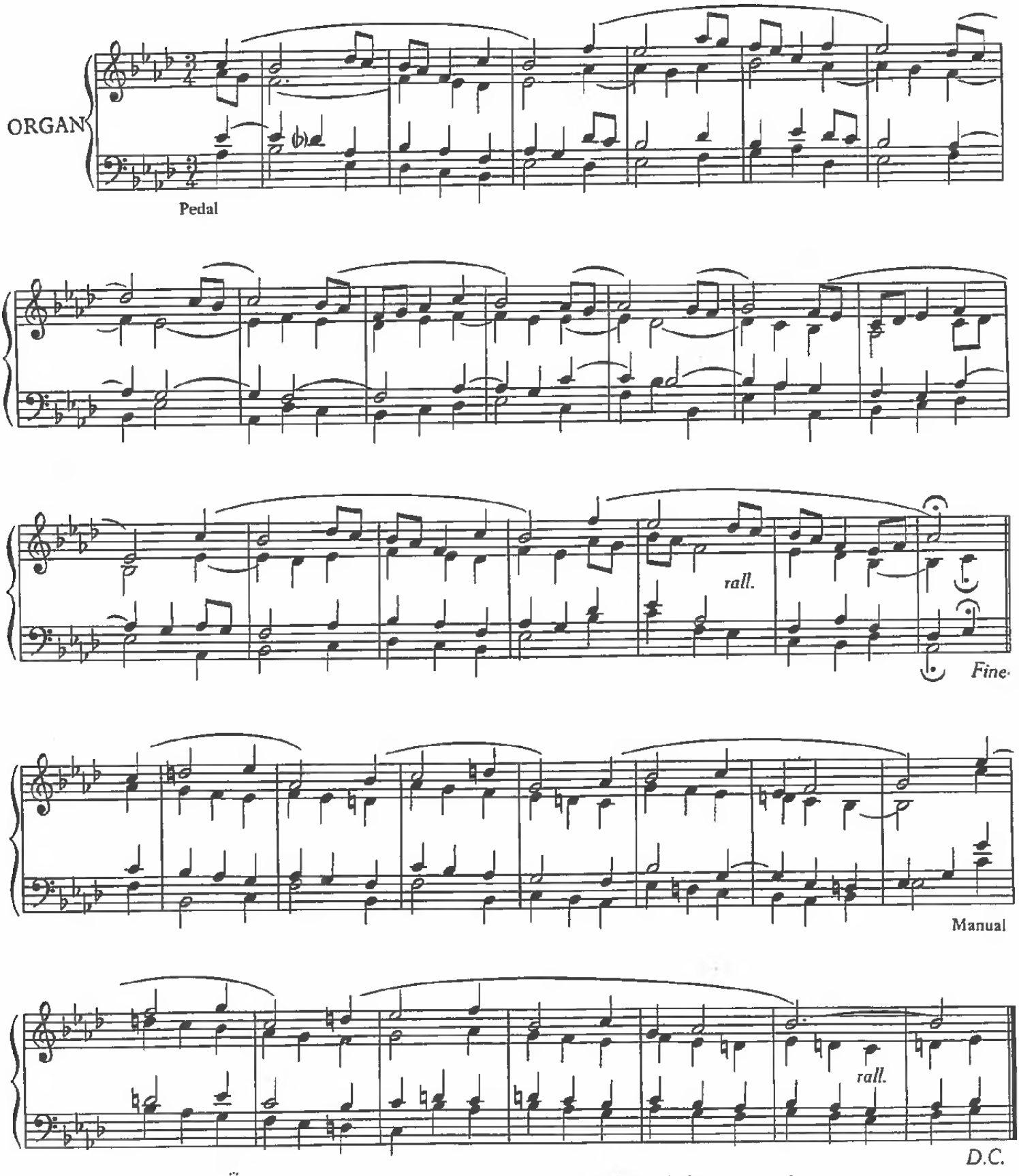
INTERLUDE XXIV.

Dom GREGORY MURRAY



INTERLUDE XXV.

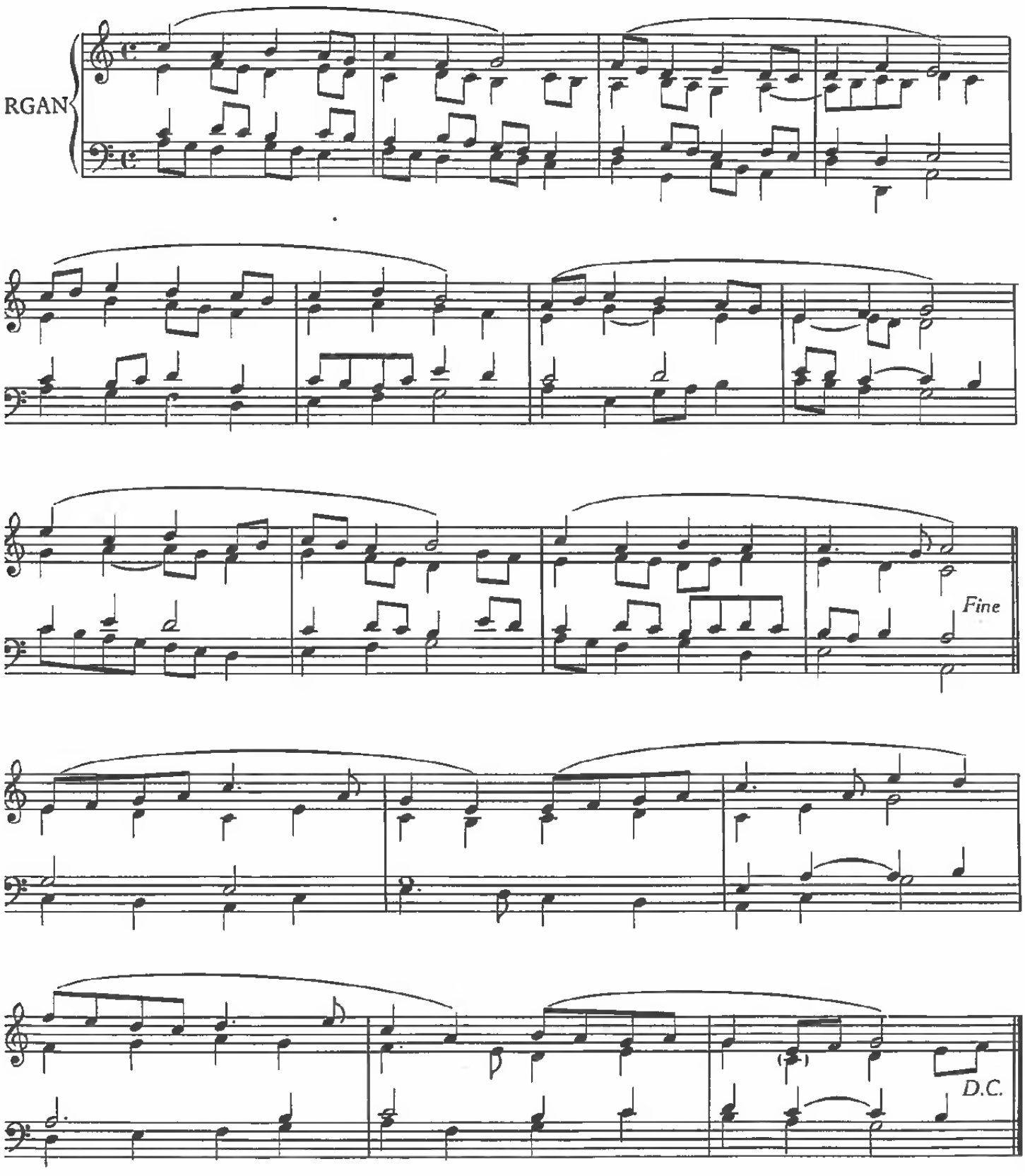
Dom GREGORY MURRAY



* This Interlude may be played a semitone higher by substituting the key-signature of three sharps and by reading D♯ for D♮ in the second section.

INTERLUDE XXVI.

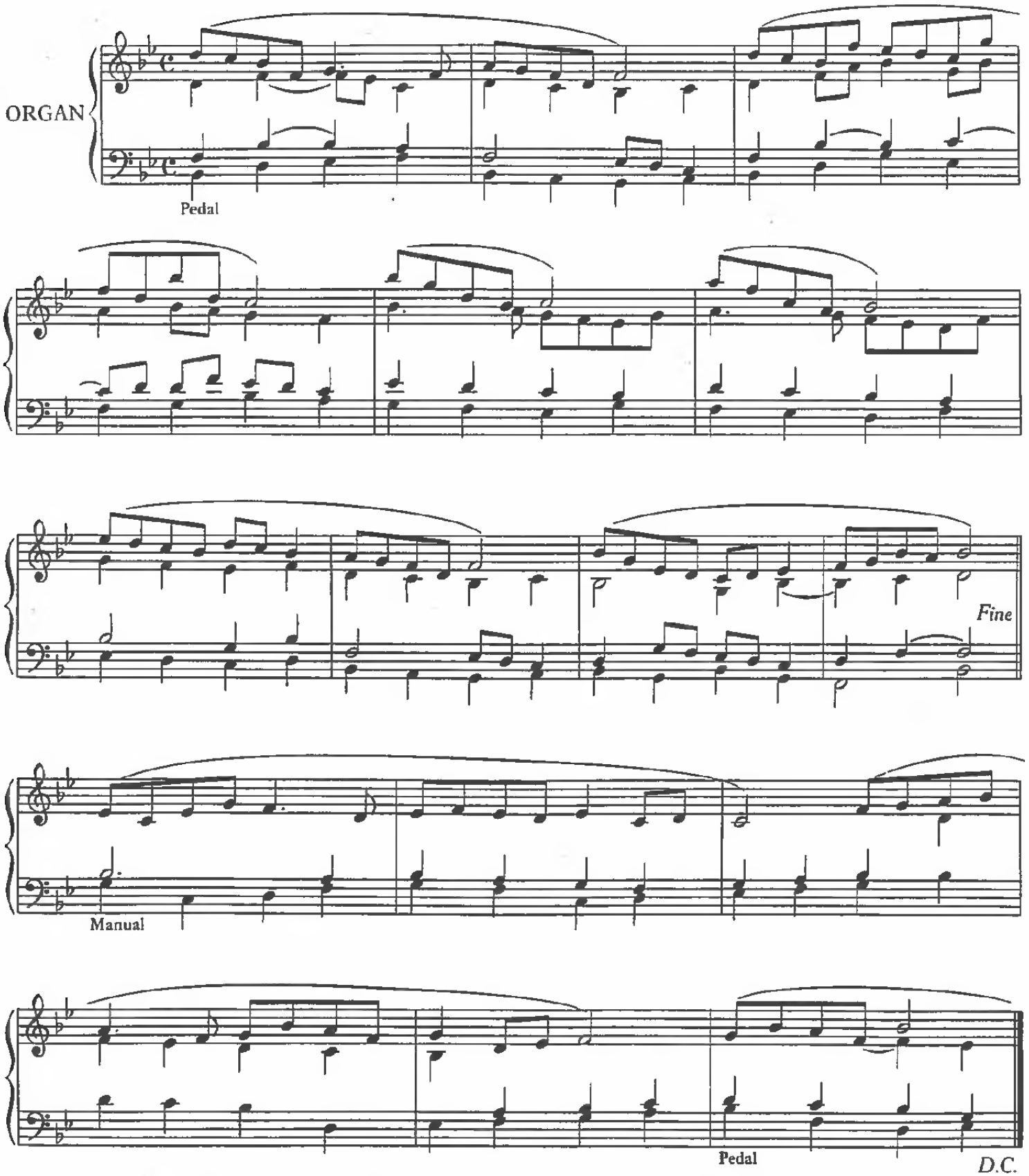
Dom GREGORY MURRAY



INTERLUDE XXVII.*

(on the Offertory "Lauda Jerusalem")

Dom GREGORY MURRAY



*This Interlude may be played a semitone higher by substituting the key-signature of five sharps.

INTERLUDE XXVIII.

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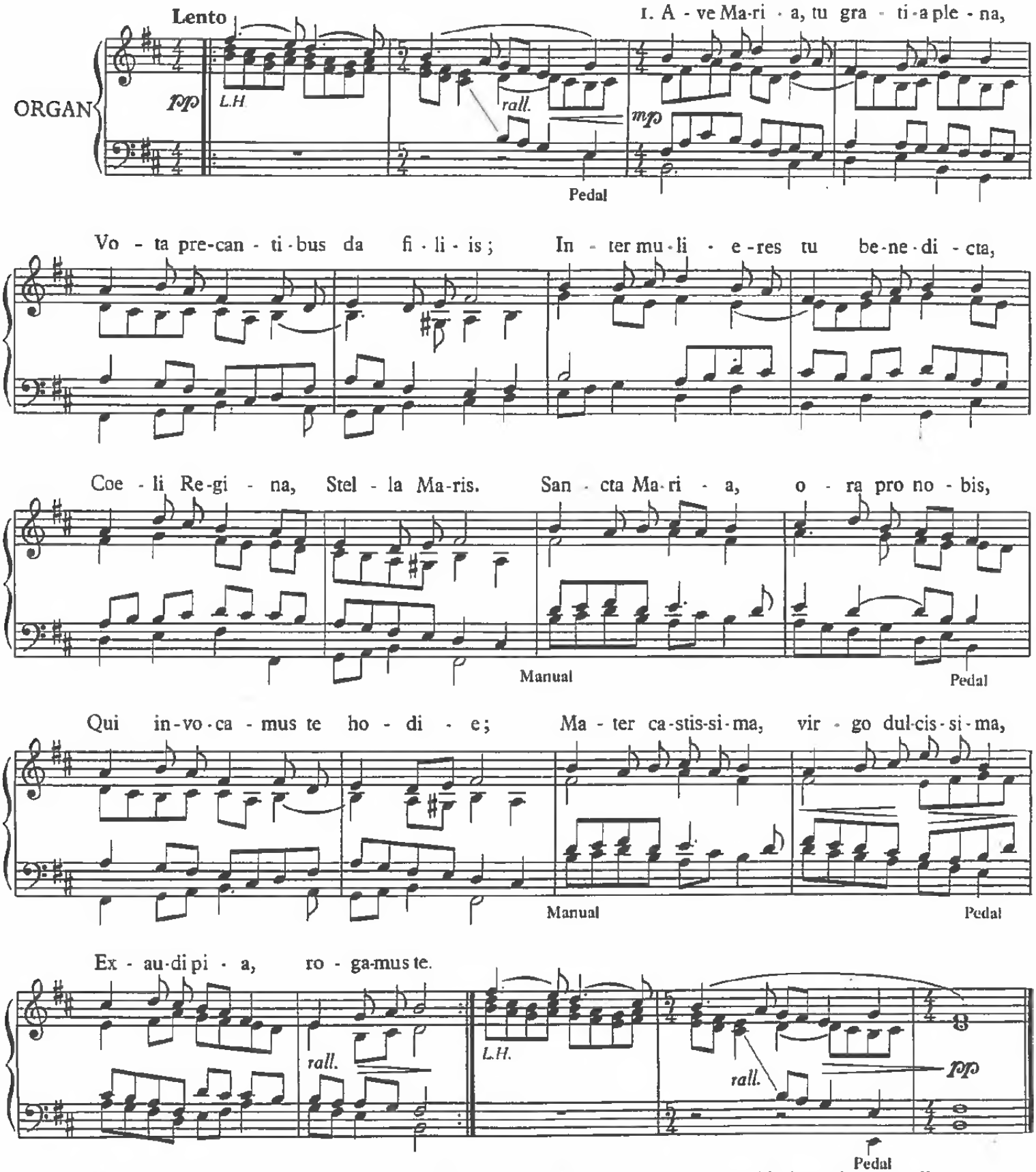
Dom GREGORY MURRAY